

COMPOSITIONS

POUR LE

PIANO

DE

J. EGGHARD.

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|--|------|--|----|
| Op. 20. La bayadère. Impromptu. | 30 | Op. 140. № 5. Widmung von Schumann. | 30 |
| " 22. Sérénade italienne. | 30 | " 143. La mignonne. Petit morceau élégant | 30 |
| " 27. № 1. Impromptu. № 2. Romance. | à 20 | " 144. № 1. Nocturne mignon | 20 |
| " 29. Simple mélodie | 20 | " " 3. Nocturne mignon | 20 |
| " 33. Chant du soir. | 30 | " 145. Trois petits morceaux: | |
| " 34. Rosée de perles. Impromptu. | 20 | " " № 1. Le bon vieux temps | 20 |
| " 40. Espiègleries. Caprice | 30 | " " " 2. Doux sentiment. | 20 |
| " 41. Méditation d'une jeune fille. | 20 | " " " 3. Chanson d'amour | 20 |
| " 42. Chanson du printemps. Mélodie | 20 | " 147. Vive le champagne. Chant des buveurs | 30 |
| " 45. Insouciance. Nocturne. | 15 | " 167. Profond amour. Mélodie. | 30 |
| " 53. Au bord de la mer. Impromptu | 20 | " 172. La Rieuse. Mazurka élégante. | 30 |
| " 57. La source de perles. Caprice | 30 | " 176. Rosalie. Tyrolienne | 30 |
| " 58. La nymphe des bois. Polka-Mazurka | 30 | " 177. № 1. Lebe wohl, geliebtes Wesen | 30 |
| " 76. Jet d'eau. Impromptu. | 30 | " " " 2. Боже, царя храни! | 30 |
| " 79. La rêveuse. Morceau de sentiment | 20 | " " " 6. Chanson napolitaine | 30 |
| " 81. La joyeuse. Fantaisie-Polka | 30 | " 178. Un sourire charmant. Petit morceau | 20 |
| " 86. Souviens-toi. Morceau de sentiment. | 30 | " 180. Le plus beau rêve. Morceau de Salon. | 20 |
| " 87. № 1. La primavera. Mélodie | 20 | " 182. Ma bien aimée. Poésie sentimentale. | 20 |
| " 89. Chant des bateliers. Caprice | 45 | " 183. La clochette d'argent. Morceau brillant | 30 |
| " 93. Le rossignol enchanté. Mélodie variée, en trilles. | 20 | " 184. La valse des fantômes | 20 |
| " 100. Le troupier. Marche militaire. | 30 | " 197. La flora. Scène de danse espagnole. | 30 |
| " 105. Ma petite voisine. | 40 | " 207. № 2. La brunette. Valse. | 20 |
| " 120. La petite Causeuse. | 30 | " 209. Les Pierrots. Polka à 4-ms | 35 |
| " 124. Chanson du chaudronnier. Morceau caract. | 35 | " 218. Ame chérie. Romance. | 30 |
| " 128. № 1. Ma bonne amie. Morceau élégant. | 30 | " 220. № 2. La gracieuse. Valse | 15 |
| " 130. " 4. Mélodie. | 20 | " 244. Vergissmeinnicht. „Не забудь меня“ | 20 |
| " 136. Le bal aux enfers. Valse infernale | 30 | " 245. Valse gracieuse. | 20 |
| " 137. Course des jockeys. Galop brillant | 35 | " 262. Chèvrefeuille. Mélodie-Etude. | 30 |
| " 140. № 4. Marche du sacre du <i>Prophète</i> de Meyerbeer. | 30 | " 270. Mazurka-Impromptu. | 35 |
| | | " 278. La fleur de Pologne. Mazurka. | 45 |
| | | " " L'Orientale. Mélodie. | 20 |

MOSCOU chez P. JURGENSON.

LE PLUS BEAU RÊVE.

MELODIE

PAR

JULES EGGHARD.

Op. 180.

Poco Andantino.

PIANO.

espressivo

p

p

p

dim. p m.d. m.g. m.d. m.g. 3

Molto tranquillo.

dim.

a tempo. p poco cresc.

poco agitato dim. p

This page of musical notation consists of six systems of staves, each with a treble and bass clef. The music is written in a key with one sharp (F#) and a 4/4 time signature. The notation includes various musical elements such as notes, rests, and dynamic markings.

The first system shows a melodic line in the treble staff with eighth and sixteenth notes, and a bass line with quarter notes. A dynamic marking *p* (piano) is present in the third measure.

The second system continues the melodic line, with a *dim.* (diminuendo) marking in the fourth measure.

The third system introduces a *rit.* (ritardando) marking in the first measure, followed by a *p* marking in the second measure. The tempo changes to *a tempo* in the third measure. The fourth measure features a *pp* (pianissimo) marking and an *m.d.* (mezzo-forte) marking. The fifth measure has an *8* (octave) marking and a *pp* marking.

The fourth system continues the melodic line, with *pp* markings in the first and second measures, and *m.d.* markings in the third and fourth measures. The fifth measure has an *8* marking and a *pp* marking.

The fifth system continues the melodic line, with *pp* markings in the first and second measures, and *m.d.* markings in the third and fourth measures. The fifth measure has an *8* marking and a *pp* marking.

The sixth system continues the melodic line, with *pp* markings in the first and second measures, and *m.d.* markings in the third and fourth measures. The fifth measure has an *8* marking and a *pp* marking.

This page of musical notation consists of six systems of staves, each with a treble and bass clef. The music is written in a key with one sharp (F#) and a 3/4 time signature. The notation includes various musical elements:

- First System:** Treble staff has eighth-note chords with a slur and a dotted line labeled '8'. Bass staff has a half note chord marked *m.g.* and a half note marked *m.d.*.
- Second System:** Treble staff has eighth-note chords with a slur and a dotted line labeled '8'. Bass staff has a half note chord marked *m.g.* and a half note marked *m.d.*.
- Third System:** Treble staff has eighth-note chords with a slur and a dotted line labeled '8'. Bass staff has a half note chord marked *m.g.*, a half note marked *dim.*, a half note marked *p*, and a half note marked *m.g.*.
- Fourth System:** Treble staff has eighth-note chords with a slur and a dotted line labeled '8'. Bass staff has a half note chord marked *m.g.* and a half note marked *m.d.*.
- Fifth System:** Treble staff has eighth-note chords with a slur and a dotted line labeled '8'. Bass staff has a half note chord marked *m.g.* and a half note marked *m.d.*.
- Sixth System:** Treble staff has eighth-note chords with a slur and a dotted line labeled '8'. Bass staff has a half note chord marked *m.g.* and a half note marked *m.d.*.

Dynamic markings include *m.g.* (mezzo-giove), *m.d.* (mezzo-dolce), *dim.* (diminuendo), *p* (piano), and *m.g. sempre dimi- nuendo* (mezzo-giove sempre diminuendo). The page number 771. is at the bottom.